

## Elvis: this year's model

by Tim Gauthier

Way back when, there reached a point when rock'n'roll heroes became men with gigantic "personalities" and egos to match. The Jaggars, the Stewarts and the Pages were the men who would be kings. These men were there to be adulated, praised and only looked up to. And that was the problem. These gods who were supposedly the heart and soul of rock'n'roll had become so used to being put on a pedestal that they forgot that they were meant to be like you and me. There was no doubt about it — things had to change.

Then suddenly, there he was, coming out of an obscure label called Stiff, staring menacingly, bow-legged from his first album cover. No one was safe from this sad-looking creature — Elvis Costello was taking aim against everything and that aim proved to be all too true.

Why should *Beat the Clock* be more successful than some of Elvis Costello's previous ventures? Asking that very question leads us into a whole other realm of topics; I find myself wanting to discuss the evolution of the artist, the necessary changes, the search for the right outlet and so on and so on. And actually, thinking about it, that might not be such a bad idea.

As mentioned, Costello made quite a splash upon his arrival and maintained that level of exposure right through to his third album *Armed Forces*. Then something happened. He seemed to become disenchanted, his next three albums, including his not-as-country-as-most-people-believe *Almost Blue*, seemed to delve him further and further into self-imposed obscurity.

This exile cost him public recognition, especially with last year's *Imperial Bedroom* which received critical acclaim but didn't get any of the popular support it so rightfully deserved. Part of Elvis' problem is that he has often been a victim of his own verbosity — his usual three-minute songs are packed full of words that often ship off the sides.

His songs in some ways can be compared to the *Doonesbury* comic strip — some people look at Garry Trudeau's strips and see



too many words to be bothered with. Many popsters often approach or disregard Costello's work due to the same attitude. So the music suffers simply due to the stress that Elvis is putting on the listener to pay attention to the word/lyrics.

However, he seems to have managed to avoid some of these pitfalls in his latest effort, *Punch the Clock*, which may account for some of the success he is now enjoying or avoiding. The Elvis Costello of 1983 is not the '77 model any longer — he is a man who seems much more in control though his words are still as sharp and as vitriolic (yes, it's a well-worn adjective but in the case of this man, the word applies, completely) as ever.

*Punch the Clock* could have been released earlier but for the fact that there were legal delays. Warner Brothers, the distributors for *F-Beat* in England, were taking their time in re-negotiating a contract. So much so that Costello released a single *Pills and Soap* under the name *The Imposter*.

The sense of urgency with which he sometimes releases his material shows just where philosophy of pop/rock lies. He is a man of the moment and always has been, and nothing exemplifies this better than the song just mentioned:

*The king is in the counting house  
Some folks have all the luck  
And all we get are pictures of  
Lord and Lady Muck  
They come from lovely people  
with a hard line in hypocrisy  
There are ashtrays of emotion  
for the fag end of the aristocracy*

These lyrics remind one of something John Osborne might have written in the late '50's, and they remain as applicable now as they did then. One can just see the Windsors having signed a contract with the Press — "we'll continually supply you with pictures and stories concerning the Saga of Charles and Diana and maybe, just maybe, the peasants will forget their troubles, or stop thinking about what life is really like in a Thatcherite State".

As Costello writes:  
*The sugar coated pill is getting  
bitterer still  
You think your country needs  
you*

*but you know it never will  
So pack up your troubles in a  
stolen handbag  
Don't dilly-dally boys, rally  
round the flag  
Give us our daily bread in in-  
dividual slices  
And something in the daily rag  
to cancel any crises.*

His albums have always basically dealt with the same themes; domination, heartbreak which verges on physical pain, and of course the ever-popular subject of the monotony of daily life. One often has the temptation in reviewing a Costello album to simply print out the lyric sheet so that the reader knows precisely what one is talking about.

The album does have its weaknesses. As mentioned, he occasionally lets the music get away from him when he concentrates too hard on his words. Aside from *Let Them All Talk* and *Everyday I Write the Book*, which are getting fairly extensive airplay, there are other tracks that are good.

*Shipbuilding* is a song Costello wrote along with Clive Hanges for Robert Wyatt as a protest against the Falklands War — aside from being a well-written piece, it contains a lovely trumpet solo by jazz great Chet Baker. There is the aforementioned *Pills and Soap* as well as *The World and his Wife*, a song where he is at his sharpest and wittiest (and nothing beats a sharp, witty Costello):

*To tell the truth our Mum ran  
off with someone else's father  
Went for two weeks holiday in  
Taramasalata  
Daddy went out with the rubbish  
and he kept on walking  
Between Mum and the walls  
God only knows who does the  
talking.*

Costello is no less than a modern popular poet and as such deserves to reach a wider audience. He seems to have achieved this, at least partially, with *Punch the Clock*. The success which should have welcomed *Imperial Bedroom* has simply taken a little longer to come, that's all. No matter, Elvis is a patient and prolific man — the world has not seen the last of him, in fact they'll probably hear him everyday.



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### 372 — LOST & FOUND

Lost: Notebook Binder with Zebras on cover. Contains Advanced Calculus & Quantum Mechanics notes. Call 523-0190 or LEAVE with Dept. of Physics. Reward.

Lost at Loyola Campus "Condition" Pub, Friday, Oct. 21: grey leather jacket, Nehru-style, belt-strap collar, quilted shoulder stitching and slit pocket; 3 other distinguishing marks. Reward: Mike, 933-6789, 5 to 11.

Lost — one black wallet, all my ID, between Union and Continuing Ed. bldg. Please call Rick 634-9132 after 5 or Mrs. Keays 637 3591 before 4.

FOUND: Pair brown leather (Men's?) gloves with wool liners in Stewart Biology Building

outside Rm S1/4 Fri Oct 21. Call Steven 286-1049.

LOST a sweater made by my deceased mother. It is black on the collar, sleeves and bottom with a Nordic pattern of red, white and blue on the chest and shoulders. The body, including the collar, is knitted in one piece. If you have it please leave a message at 844-1452 or 286-8119.

Lost Texas Instruments calculator in front of Arts Building Monday October 24. If found please call a very grateful Marten 483-1135 evenings.

### 374 — PERSONAL

David — political science student — looking for Tina — sketcher and budding architect. Haven't seen you since you went to Ottawa during Thanksgiving. Meet me next week before 1st class, 8:30 a.m. across street from RVC.

### 383 — LESSONS OFFERED

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HAPPY HOUR! All are invited to the Sigma Chi FRATERNITY which will be holding 2 pledge class happy hour FRIDAY 28 starting at 5 PM. Sigma Chi FRATERNITY 3581 University.

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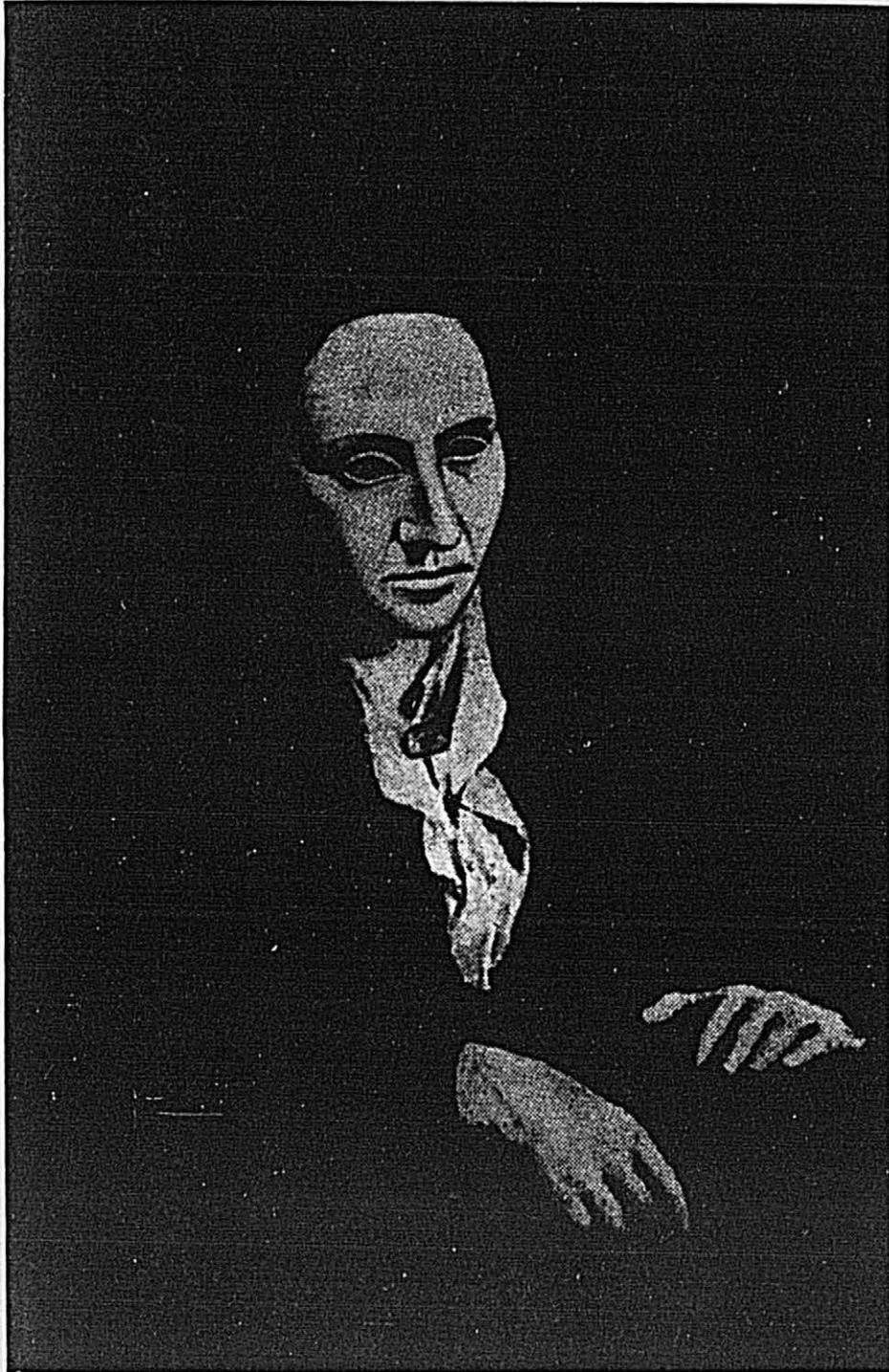
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# Genius Stein should not be idolized



by Suzy Goldenberg

I used to like to read what she wrote because it was amusing and then I laughed but then I heard her talk about her, I heard Catharine Stimpson talk about Gertrude Stein and I didn't like her anymore.

Founding editor of *Signs: A Journal of Women in Culture and Society* and director of the Institute for Research on Women at Rutgers University, Stimpson spoke to 37 women and three men at Concordia University Monday, on Stein and the writer's politics.

Gertrude Stein used to say she was apolitical, but she did, and the ideas she espoused were unpleasant.

The self-exiled American spent nearly forty years in Paris, from 1907 until her death in 1946.

The self-exiled American spent nearly forty years in Paris, from 1907 until her death in 1946. She also spent forty years with her lover, Alice B. Toklas, to whom Stimpson said, she was "hugely faithful." Stein would talk about her lesbianism to but a very few friends; wanting her sexuality hidden until after her death.

Knowing the world opposed them, the two set up an elaborate coping mechanism in their home. Stimpson feels

Stein's alienation from society provided the writer with a critical analytical distance, allowed her to explore differences in society, and differences in language.

Stein is best known for her novels *The Autobiography of Alice B. Toklas* (1933), *Everybody's Autobiography* (1937), *Ida* (1941), and her erotic poem *Lifting Belly* (1917), considered "a lesbian classic."

She is notorious for her rambling sentences and her repetition of key words and phrases within slightly different clauses. While the clauses initially appear identical, the small changes in each lend different meanings to her sentences. The simplicity of her diction is misleading: Stein was intelligent and literate — too smart for readers to assume she had weak grasp of grammar and a puny vocabulary.

The following sentence-long excerpt from *Ida* is typical:

*One day, crack, the bowl where we were fell apart and we were all cracked the bowl the water and the fish, and the painter too crack went the painter and his painting too and he woke up and he knew that he was dead too, the goldfish and he, they were all dead, but we there are*

*always goldfish in plenty to bring bad luck to anybody too but he the painter and his painting was dead dead dead.*

Stein's conversations were even longer than her sentences. The salon she and Toklas hosted in Paris was known as *the place to go for people who wanted to talk*. Prizing creativity and brilliance, Stein invited only "special" people to her home. She was also eager to meet anyone who could talk about American football, comic books, and murder mysteries. Such expatriate writers as F. Scott Fitzgerald, Ernest Hemingway, Morley Callaghan, and McGill's own literary runaway John Glassco drifted through Stein's flat.

"Writers only think they are interested in politics. They aren't really. Writers like to talk and politics gives them a chance to talk," wrote Stein in 1939.

While Stein sat in one room and chatted with the famous males, Toklas kept everyone fed and sat with the wives and the few other women her lover could tolerate.

"Not surprisingly, given the period, the marriage between Stein and Toklas was Victorian," said Stimpson. Generally, Gertrude wrote and Alice typed, Gertrude drove and Alice was driven, Gertrude was loud and important and Alice played the role of a supporting wife.

"Here are two women, one of them interested in Susan B. Anthony (Stein wrote the libretto for an opera about the early American feminist), who deliberately chose to duplicate the pattern of traditional gender hierarchy," said Stimpson.

Although Toklas, before she met Stein, was a bohemian in California and herself a good writer, she spent her time making Stein comfortable. Alice shielded her lover from boring people and household duties so that Gertrude could write.

"She was *the* literary innovator. Toklas kept that going through building up a highly structured home," Stimpson added. Stifling her own creativity, she channeled her talents into one big project: Gertrude Stein. And in doing that, Toklas did lead a productive life. She took the subordinate role in Stein's imitation patriarchy.

Stein's ego was huge. To suit her definition of "brilliance" as an aryan male characteristic, she identified herself as male until late in her life. "She linked male homosexuality, in particular, to brilliance," said Stimpson. "She was unable to picture a world with female geniuses." Although Stein cultivated talent when she saw it, all her protégés were male. "She created a conventional family and had surrogate sons." As the men grew older, she saw them as brothers. When they didn't behave as she wanted, she cast them off.

Stein didn't care about women's achievements, had little time for female friends, and except for Toklas seemed to find women distasteful. She left John Hopkins University medical school in 1904 after failing gynaecology. When she finally began to see herself as a woman, she started to attack male homosexuality, calling it "repugnant." On the other hand, "women together do nothing to be disgusted by and nothing that is repulsive and nothing that they can be unhappy about," quoted Stimpson.

Stein's disdain for women seems rooted in her family, as do her other bigotries. Stein ignored her sister and thought her stupid. Her brother Leo, however, helped direct her life, certainly her finances.

She was unsympathetic to anyone who wasn't rich and interesting. During World War Two, Stein gave a radio interview on the hardships of the German occupation of France and lamented the lack of servants induced by the military call-up and deportations. An extreme individualist, she worshipped America and remained a staunch Republican. Although revolutionary in her writing, she was reactionary in her politics.

The unsavoury description of Stein, Stimpson gave, warrants her closing, precautionary remarks:

"She is not a woman to make a cult of lightly. We are known by the cults we keep. I am increasingly suspicious of forming a political cult around Gertrude Stein."



# Beat poet plays the rebel

by Angela Dunn

*I didn't get much sleep last night  
thinking about underwear  
Have you ever stopped to consider*

*underwear in the abstract  
When you really dig into it  
some shocking problems are raised*

*Underwear is something  
we all have to deal with*

Who else but Lawrence Ferlinghetti could write one of the most talked-about poems on the subject of underwear?

Who else would be asked out for beer by a long haired type during the question period after a reading of poetry?

The third reader in the Literary Imagination series, Ferlinghetti read before a packed house on October 24 from his dated, recent and yet to be published poems. In his introduction, Louis Dudek remarked that it was "difficult" to introduce this poet to an "academic" audience.

However, as the beer question indicates, not everyone attended the reading for the sake of erudition. Ferlinghetti himself is not exactly academically oriented, and although he does have a fistful of impressive letters behind his name, his place in the



Daily Gerard Martin

1950's beat movement puts him in the tradition of boisterous american rebellion.

From the moment he emerged in denims and floppy Huck Finn hat, Ferlinghetti set the pace for what can more accurately be described as a 'show' than a reading.

He began the show with an irreverent version of the Lord's Prayer, which had the audience snickering and cackling. Quickly, the audience relaxed and loosened as Ferlinghetti established a friendly rapport with his followers. This casual communication gave rise to an

open forum which had people interrupting, asking questions, heckling and requesting favourites, to the annoyance of the serious literati, though handled with admirable aplomb by Ferlinghetti.

Ferlinghetti had wanted to read a "Reagan poem" but he had forgotten to bring it. He said it wasn't catastrophic since he wanted to "forget Reagan and his dreadful politics. If you have guns and use violence, it's going to bounce back at you," he said referring to Beirut and US policy of interference in Latin America. After all, who is to say the CIA is not an "international

gang of terrorists?" These comments were loudly applauded by some members of the audience.

"You're all maimed by television," he roared at the audience, calling TV the ultimate "brain-wash."

The poetry itself was perhaps less controversial given Ferlinghetti's affiliation with the beat poets, and their lifestyle of fun, booze, drugs, sex, sex and sex.

A Californian drawl giving way at times to a Yonkers accent lent the necessary authenticity and immediacy to Ferlinghetti's readings, many of which were drawn from the classic, *A Coney Island of the Mind*.

In order to derive the fullest meaning from the poetry, it must be read aloud. Ferlinghetti not only read, he gestured, made bird calls and threw in buddhist invocations, all of which were central to his performance. His spoken breath, like his poetry, is one long run-on sentence, with breath pauses often the only evident form of punctuation.

Essentially, the reading and audience response dwelt on three topics which pre-occupy people: sex, politics, and religion.

One question, from (probably) an insulted member of

the audience, challenged the "lack of faith" in Ferlinghetti's poetry. Displaying a cool capability after this mild attack, Ferlinghetti referred to Bertrand Russel's essay, *Why I am not a Christian*, saying he (Ferlinghetti) felt more like a Buddhist: "discover the god in yourself," he said.

The man has a way of excusing himself: after describing Nixon as a "criminal" and delivering a short invective on the topic of corruption and Dick Nixon, Ferlinghetti went on to say he "wasn't trying to knock" his country, since he does appreciate freedom of speech. While his comments were not inflammatory, he did note that a Soviet poet like Voznesensky would not be allowed to make such caustic comments about his country or its leaders.

Ferlinghetti is still editor and publisher of *City Lights* books which was instrumental in gaining notoriety for poets like Gregory Corso, Allen Ginsberg and Jack Kerouac.

In an age where feeling is virtually extinct in human communication, Ferlinghetti concluded "emotion is notably missing from so much modern poetry."

## Fine Jazz

by Jon Berman

Jaco Pastorius, ex-Weather Report bassist, brought his new aggregation into town this past weekend for one show at the Spectrum. For those unfamiliar with the specifics of jazz-rock, Weather Report is one of the best groups to have emerged from this genre.

Wayne Shorter on sax and Joseph Zainwul on keyboards were the creative forces behind that band, along with Pastorius. Shorter has played and written for Miles Davis in the past. Pastorius' new band has none of the keyboard textures found within Weather Report; their music is more closely related to be-bop and mainstream jazz.

The six piece band included Mike Stern, the guitarist who recently played on the "We Want Miles" tour and Don Alias, studio percussionist, who has appeared on countless albums. The band also included two fine horn players.

They were preceded by Wonderbrass, a bilingual, all-women group. Wonderbrass was quite intriguing, combining elements of punk and free-jazz into their set. It is refreshing to see an all-women group that is

not mindless, male-oriented mush like the Go-Go's.

Pastorius' band then took the stage and waited for the audience to become quiet. Then they launched into a riveting two and a half hour set, which was loosely divided by a congo solo from Alias, who took one drum and proceeded to walk around the audience.

Later, Pastorius played his solo which included Jimi Hendrix's Purple Haze. The rich sound created by the bass could have easily come from two or three musicians.

Later that night, Pastorius and Shorter dropped by the Jazz Bar on Ontario St., where Pastorius confided that his popularity may have exceeded his talent. Nevertheless, he remains one of the best jazz/rock bass players on the scene today.

Tomorrow night at the Spectrum is a Blues Festival featuring John Hammond, Willie Dixon, and John Lee Hooker. Dixon has written many of the Blues workhorses played by rock and blues bands such as Back Door Man, Wang Dang Doodle and Little Red Rooster. Hooker is known as one of the most exciting of today's blues guitarists.

## Critical kultcha listings in Montréal

by Brendan Kelly  
POP:

**James Brown:** The hardest working man in show business aka Mr. Dynamite aka the Godfather of Soul will burn down the dance hall with his non-stop revue that's rumoured to have lost none of its drive over the years. James Brown has made



several of the best dance records of all time — *Papa's Got a Brand New Bag* and *I Got You (I Feel Good)* to name two of the best — so even after a quarter of a century, it should be one of the best dance events of the season. So get on up and stay on the scene. Guaranteed to raise a sweat.

Friday, November 4 at 20:30. At the Palladium (1650 Berri. 284-0009).

FILM:

**Missing:** Not as politically sophisticated as Costa-Gavras' earlier Latin American feature *State of Siege*, but, perhaps because of this, it hits harder emotionally. That Costa-Gavras brought the subject of repression in Latin America (more specifically in Chile) to the attention of mainstream North America — *Missing* was nominated for an Academy Award after all — is laudable in itself. But *Missing* is also an effective political thriller which uses traditional melodrama to make left-wing points.

Jack Lemmon give a more-than-convincing performance as the conservative father who become more and more cynical specifically about the US involvement in his son's death and, generally, about US intervention in the bloody coup that forms the background to Costa-Gavras' film.

**In French (Porté Disparu),** tonight at 19:15 and 21:45. Ouimetoscope (1204 est. Ste. Catherine near Beaudry). \$2.75

**Brazilian Cinema:** La Cinémathèque Québécoise (corner St. Denise and de Maisonneuve) presents the classics of the Cinema Novo starting on Friday at 18:35 with Ruy Guerra's *The Guns (Os Fuzis)*. Guerra's latest is *Erendira*. In Portuguese with English sub-titles.

On Saturday at 20:35, Pixote, Hector Babenco's shocking social fiction about the impoverished orphans of Sao Paulo. French version.

On Sunday, three films by the great Glauber Rocha: *Le Dieu Noir et le Diable Blond* (15:00), *Terre en Transe* (18:35) and *Antonio Das Mortes* (20:35). All with French subtitles.

These cinema novo films are fine example of the use of allegorical techniques to make political films within a totalitarian state.

**Beyond the Limit:** Based on Graham Greene's novel from the early 1970's *The Honorary Consul*, the title was moronically changed for commercial reasons.

Greene does not usually translate well on to the screen (with the exception of *The*

*Third Man* which he adapted himself). Director John Mackenzie seems unable to decide if it should be a sex-thriller or a "serious" film. Richard Gere's performance is sick enough to suggest the former but the last half hour is strong enough to point to the latter.

The film raises typical-Greene ethical questions — about the morality of terrorism, about spiritual bankruptcy. Bob Hoskins, lead man in Mackenzie's *The Long Good Friday*, manages to upstage both Gere and Michael Caine.

A must for Greene fanatics; an equivocal endorsement for the general movie watcher.

At Cineplex.

LECTURE:

**Margaret Randall:** Author of *Cuban Woman Now*, *Sandino's Daughters*, and *From Witness to Struggle*, a collection of interviews with Nicaraguan church workers. Randall is an expatriate American who currently lives in Nicaragua.

She will speak on the role of women during and after the overthrow of Somoza and the current emergency/war situation facing Nicaragua.

Thursday October 27, 20:00, room 232, Leacock Building.

She will also talk on the involvement of the Christian youth movement in rebuilding Nicaraguan society.

Sunday October 30, 13:00, Newman Centre, 3484 Peel.

Nicaraguan coffee will be served and photographs by Margaret Randall will be on sale.

BARGAIN BARGAIN BARGAIN

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by Julian Samuel  
and Melinda Wittstock

Director Martin Duckworth attempted to "move people to become involved in the peace movement" with the National Film Board film *No More Hibakusha*. Unfortunately, he does not include any analysis and obscures some of the determining reasons for the atomic attack on Hiroshima. He only succeeds in presenting a nice but simplistic and politically limited documentary.

The film presents a series of interviews with "Hibakusha" — survivors of Hiroshima. The interviews are supposed to be "emotionally moving" experiences but fall flat. There is no historical/political/analytical context to the sorrow of the victims. Sorrow without political context exposes the political limitations of the filmmaker.

The film is hardly emotionally powerful enough to "move people" to become peace activists or educational enough to inform people on the evils of the arms race.

Set in present-day Japan, the film focuses on the survivors — each telling of their suffering and expressing their grief and anguish about lost families and stories — all of which are very similar — and talk about their horrible suffering because of the U.S. Since there is no analysis offered in the dialogue of the survivors, a narrator would have been a good way to interlink the political with the personal.



"The Americans used us as guinea pigs — that's what happened in Hiroshima and Nagasaki," says one survivor.

One man, a hibakusha at age 5, tells some school children in the U.S. that "the Americans investigated the after-effects of the bomb, but they didn't treat any one of us. They didn't give us painkillers or anything, they only gave us a candy and watched us."

We are not told why the bomb was dropped or given the political motivations of Truman/Oppenheimer 'doctrine' for perpetrating this experiment in genocide.

However, Duckworth made the film "because I have three small children and I want them to grow up in a world that is nuclear free." His motivations are noble, but his methods fall short of the Peter Watkins (*The War Game*) type of serious analytical approach.

"Many films give political analysis such as *If You Love this Planet*. I wanted to do something original. I wanted to give the victims a chance to speak," said Duckworth.

With the survivor's simplistic and tragic dialogue, we are convinced of the devastating after-effects of nuclear war, but we are short-changed because the film makes it impossible for us to identify with the hibakusha. We are simply observers. We are distanced, not "emotionally engaged" as Duckworth would have wanted.

In the final analysis, *No More Hibakusha* only tells us about the political laundering after Hiroshima. It is only the name of Ronald Reagan that is mentioned. We are never really given an in depth analysis of what Reagan means in terms of foreign/imperialist policy.

The same is true of many other supposedly expository films made at the NFB. Canadian complicity is never really articulated. The gigantic arms industry in Montréal is never part of what ought to be a systematic look at the historical relationship between Hiroshima and Montréal in 1983.

One film that succeeds in linking nuclear brutality to money is *Hitler to MX* by Joan Harvey.

This film is the total opposite of *No More Hibakusha*. It is independently made, not state made, and pries deeply into the historical reasons for the arms

## Anti-nuke lit

by John Maxwell

*"We urge that the peace movement focus its efforts toward the ultimate objective of social transformation. This will only happen if the movement develops a larger political analysis and perspective."*

The editors of *"Our Generation"*

If you are looking for a way into the issues surrounding nuclear weapons, the anthology *"Our Generation Against Nuclear War"* is a good place to start.

The anthology, released this month, includes over fifty essays which address the issues from within many different contexts. The range of contributors (Farley Mowatt, Aldous Huxley, Noam Chomsky) and the extent of their concerns show a plurality of perspective, information and bias.

As for the political convictions of the editors, they are absolutely up front — the editors are socialists with a utopia in mind, and if it is a dream, it is also a detached perspective useful in criticising what does exist.

*"Our Generation Against Nuclear War"* was an international quarterly launched in 1961. In the 70's the magazine broadened its focus to urge not just disarmament but other radical changes both internationally and within various states. It became simply *"Our Generation."*

The reason: disarmament had come to mean dismantling not

industry. The first person to speak is an elderly black woman who is filled with an understanding of the meanness of capital, and the virtues of protest and activism.

There are interviews with blacks, ex-workers in the various industries, such as uranium mining and arms factories, and native Indians who have had their lives ruined because of the effects of mining uranium.

The film opens with a shock — we learn that America in World War II supplied both sides with arms and parts; engines for bombers; munitions; chemicals and strategic warfare intelligence.

Immediately, the film proceeds to make concrete links with the contemporary nuclear dilemma, the traditional governing apparatus and the desire to protect "our interests" — economic and military.

*No More Hibakusha* in its "Never Cry Wolf" approach, never nears Harvey's political/analytical intensity.

Duckworth's efforts do little to capture the social and political reality of the nuclear arms race, whereas Harvey's film succeeds in exploding the political reality in our faces.

just weapons, but a whole set of conditions which allowed them to exist.

One of the most recurrent themes in the anthology is the danger of a nuclear war implicit in the interventionist politics of the superpowers.

Noam Chomsky recites the facts of the Israeli-Lebanon invasion with a view to showing how and why a nuclear war was an ever-present danger during the invasion.

The research director of Project Ploughshares, Ernie Regehr, discusses nuclear weapons as a means of intimidation integral to international diplomacy.

In a section of the anthology on peace research, an effort is made to map a conceptual framework for such things as restructuring a defense economy and establishing an international rule of law instead of force.

A Marxist analysis of imperialism in the section "Spheres of Influence and Imperialism" locates the cause of international aggression in world economic competition. Aldous Huxley in a section called "Non Violence" locates the causes of war in the instincts of wo/mankind.

In a word, the strength of this anthology is its variety. The central insistence of the editors is that disarmament can only happen within the context of broad, fundamental social change. The variety of this anthology suggests just how fundamental that change must be.

## Watkins' war on film

by Jenny Beeman

Peter Watkins' classic film *The War Game* is as powerful and necessary today as it was when it was first released in 1965.

Ironically, the film suffered fate similar to *If You Love this Planet*. The BBC refused to run it out of fear it would incite violent reaction. Then the film won the Academy Award for Best Documentary in 1966 and was thereafter cited as a classic.

Watkins meticulously researched the effects of war on every aspect of human life. Using information gathered from Germany (particularly the town of Dresden which was one of the first towns to suffer "total warfare" — the indiscriminate attack on civilians as well as the army) and Hiroshima and Nagasaki, Watkins recreated the effect of a nuclear attack against the people of Kent in Britain. Only people from Kent were used; no actors were involved.

Using data from a NATO mock "limited engagement," Watkins was able to report the damage to humans — vaporisation, melting of the retina and third degree burns on the entire body, deformation from radiation, destruction of the white

blood cells — from the blast itself at calculated distances from ground zero. As well, he shows the other effects caused by the blast such as fire storms and epidemic disease.

*The War Game* shows the absurdities of evacuation — men with rifles stopping outsiders from entering their bomb shelter — people of another town, because of petty qualms, not allowing evacuees in their houses, etc.

The recreation of the after-effects of the blast is the most forceful part of the film. All of the information came from what happened in Germany and Japan. The incessant spread of disease from all the rotting corpses, the attempt to identify victims from their wedding rings, the inability of the medical profession to help even a tiny percentage of victims, meanwhile a large part of the population lapses into states of permanent neurosis because of what they have witnessed.

The only frustrating part of even great anti-nuke films is that the audience is usually made up of politically active or aware people. The people who really should see the film probably never will.



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Brendan Kelly's review of David Fennario's *Moving* (Thursday, Sept. 22) is insulting to just about everyone: the working class, the middle class, the Montréal theatre-going public and David Fennario. One does not promote social change by

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treating people with contempt or by assuming that they cannot think for themselves. Kelly perhaps considers himself to be progressive, but his kind of criticism ill serves the left.

Kelly's review is insulting to Montréal's English working class. His review states that *Moving* is a play about working-class "paralysis, an inability to reply to faceless kicks below the belt (like unemployment)." But *Moving* does not portray working-class people as passive, unthinking dolls; it is a play about the working-class on the move. It shows its protagonists becoming aware of their exploitation and their attempts to fight back.

And Kelly's review is equally insulting to English middle-class Montréalers. His review assumes that a middle-class audience (with the happy exception of himself no doubt) is by definition incapable of responding to a play about the lives of working-class people.

The problem with Kelly's review is that it confuses class with class consciousness. It sees people, whether they are working-class or middle-class, as passive, unthinking victims of their class. This belief makes him ill-equipped to understand the political playwright who is attempting to make people conscious of what the class system does to people and how they can act to change it. This is what makes *Moving* a good political play.

Kelly claims he deplores the vacuum in which most Montréal English language theatre operates. If this is to change, we

need not just capable playwrights who can speak for a community such as Fennario does, but capable critics who understand the role of the political playwright in our society and who are familiar with the English-speaking community, its complexity and diversity. Kelly's review suggests that he qualifies on neither count.

Deirdre King

After reading the article on Robertson Davies (*The Supplement*, Oct. 6), I expected a deluge of letters in *The Daily* expressing disbelief at such a prejudiced and poorly-written assault. Assault on what? I am not yet sure; perhaps that is why no one has responded to it.

Sarcasm is admirable when it has a worthwhile target but in this case, it seems to travel around in meaningless circles. For example, Mr. Davies' belief that a university is a refuge against the outer world may be violently disagreed with by the critic but why then is he described as having this "distorted" perception in "the protected environment of academia"? There does not seem much point in scoffing at a man for a mutually held opinion.

Ms. Dunn seems also to have developed rather intriguing theories of literary criticism. According to her article, "richly described and elaborately detailed satire" as well as irony are far too respectable and "time-honoured" to merit our attention while only stark and post-modern works of iconoclasm have any literary value, since they are not part of the "patriarchal tradition." I'm unsure as to how this conclusion

was reached. Chaucer may have been part of this patriarchy but in contrast to an iconoclast such as Nietzsche, he is a hard-core feminist.

As for troubling over the fact that Robertson Davies believes that fiction is storytelling and not lying, I fail to see what connection this has with his art.

But it appears that there are very few connections in the article with Robertson Davies' writing. From the onset, it is apparent that Ms. Dunn was "looking for a fight," to borrow her term, no matter what actually occurred in the evening.

It was enough that his reading was "benevolently funded by the Consolidated Bathurst Corporation," and that the audience was "well-dressed." Ironically, her article itself was partially funded by Carling-O'Keefe Breweries (or is it not as patriarchal as Consolidated Bathurst?). As for a well-dressed audience being a reflection of misogyny...

*The Rebel Angels*, from which he read, however, contains Maria, an intelligent graduate student who is also attractive. Is she an example of Mr. Davies' misogyny?

Having attended Robertson Davies' reading (and not in designer clothes), I am disappointed in the quality of *The Supplement's* critique. There are enough valid cases of misogyny in the world right now without having to invent one. Shallow and meaningless accusations are only detrimental to the women's movement, if anything.

R. Unrau  
BA U2

## LETTERS

## TODAYS

Margaret Randall, American writer and journalist who lives in Nicaragua will speak on the role of women in the Nicaraguan revolution and on the current situation facing the country. 20h in rm. 232, Leacock Bldg. Sponsored by the McGill Central American Group and the Women's Union.

Pollack Hall, CBC/McGill Radio concert

John Grew, harpsichord. 20h sharp. Recital Hall, Helena Kohn, pianist plays chamber music with winds and cello. 20h.

The film *The Bloody Blundering Business* will be shown followed by a panel discussion. 12h to 14h at the Centre for developing studies, MacDonald-Harrington Bldg.

Group Biblique McGill étude biblique. 18h to 19h. Newman Centre, 3ième étage.

Next Wave Lesbians: meeting today in rm. 423 of the Union Bldg. 17h.

McGill Public Interest Research Group will meet at 16h in Union Bldg. rm 415. All welcome.

Test Anxiety Group now forming at the Student Counselling Service. Call 392-5119 for info.

McGill Film Society presents *Frankenstein* in FDAA at 20h.

Debating Union meeting at 15h. Topic: Judging, a matter of life and death. B-16.

The need for grounding and intimacy will be addressed by Sister Marie Azzarello and Rev. Toni Marini. 20h at the Newman Centre.

How to read the Bible as if it really mattered discussion group at Newman Centre. 16h, call 392-5890 for info.

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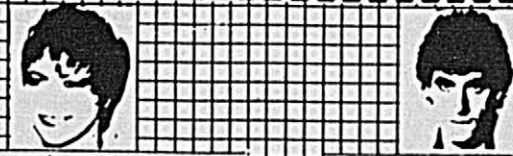
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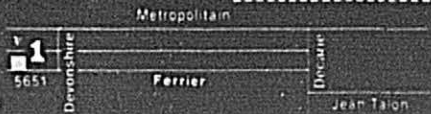
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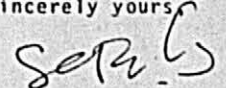
Mr. Bruce Hicks  
President  
McGill Students' Society  
University Centre  
McTavish Street

Dear Bruce:

In response to your telephone enquiry of this morning, I wish to inform you that the University does not have a written policy on students' rights and responsibilities during a legal strike.

As in the past, individual professors will make the necessary arrangements with their students, bearing in mind the relevant section of the Senate Resolution of May 27, 1981 which states:

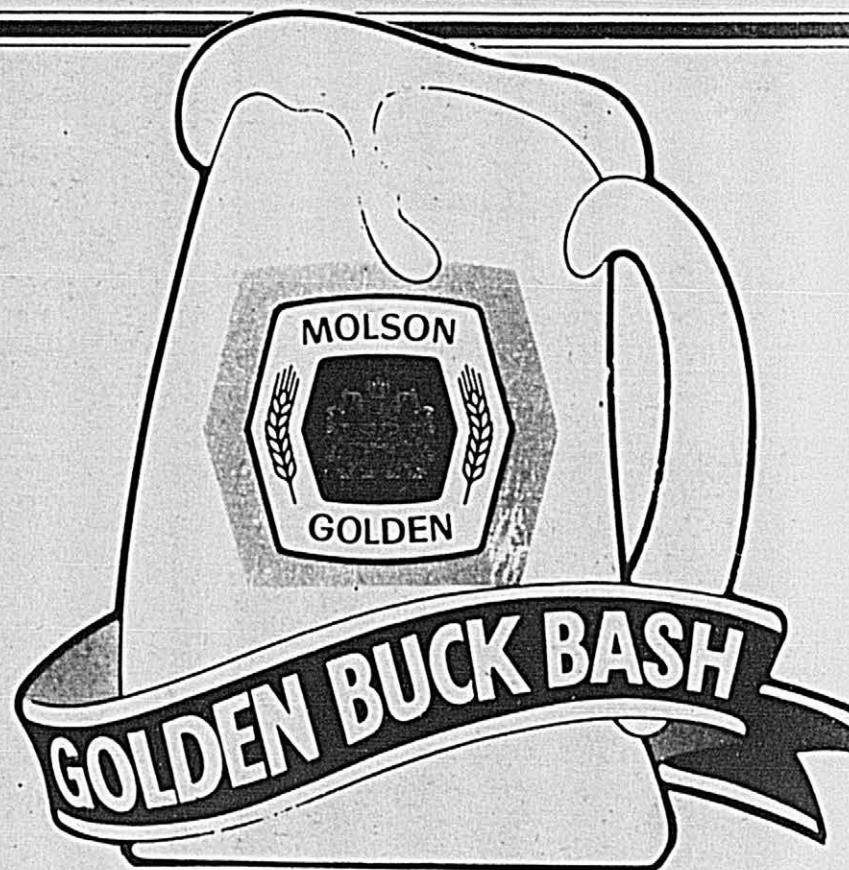
"The University should make every effort to ensure that Professors and students are not subjected to harassment or intimidation because of their desire to follow the dictates of their conscience either in carrying out their normal duties during a strike or in respecting picket lines."

Sincerely yours,  


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## Club crooks caught

by Suzy Goldenberg

McGill University's Faculty Club has been selling wine bought illegally, Montréal Urban Community police have discovered.

Two plain-clothes officers raided the club Wednesday night and snatched up 296 bottles of what "seems to be good wine" according to Montréal Urban Community police lieutenant Claude Lalonde. They also seized 24 bottles of gin costing \$20 each. No arrests were made.

In violation of provincial liquor laws, the bottles of alcohol did not carry the necessary seal of the Société des alcools du Québec. The law requires that vendors buy bottles with the seals, paying an extra five per cent. It is not known whether this was an isolated incident. Lalonde claimed the raid was routine.

"The person who was in charge of buying the liquor bought it directly from the store. He didn't say it was for a public place."

Lalonde said the person or corporation listed on the faculty's liquor permit would be subject to a light fine. For a first offense, the penalty ranges from \$100 to \$500. The seized alcohol, worth approximately \$2500, will not be returned.

Early telephone calls to the club produced only denials. "We didn't have a raid. There was a misunderstanding," said one woman who refused to identify herself before hanging up.

Later she confirmed there had been a raid.

"McGill University" is the name which appears on the permit, making the university responsible, according to McGill's Director of the Office of Physical Resources and

Business Operations Sam Kingdon. An appointee of the Board of Governors, he oversees all liquor permits on campus.

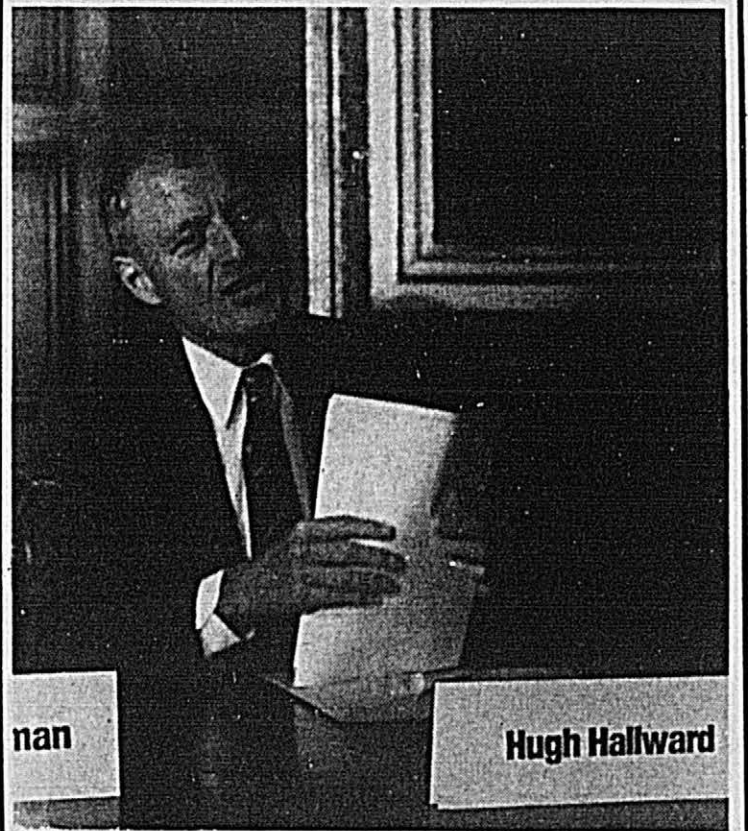
"All of the liquor supplies have to have the stamp," he said.

Kingdon said he and other officers of the university (whom he would not name) are investigating the incident. They have not yet decided whether to take disciplinary actions themselves against those who bought the liquor.

Kingdon said the club's manager, Mario Novati, and other staff members are responsible for ordering alcohol.

Novati would not deny that he bought the wine and gin. "Whatever Mr. Kingdon told you was true," he said.

McGill's Faculty Club is the building with the red-carpeted staircase south of the Union on McTavish.



nan

Hugh Hallward

Chair of the McGill Board of Governors Hugh Hallward, seen here at a fundraising event for the \$61 million McGill Advancement Program, was asked last year if the quality of McGill as an institution has declined. His response: "I don't know if it's not as good as it used to be or not. I don't know that. You say that. I don't know that. You may be right, you may be wrong, but I don't know that."

## Council backs strikers

by Amy Kaler

After extended procedural debate, Student Council moved to support McGill employees negotiating a contract and called upon the University administration to settle the dispute quickly and amicably.

This resolution was substantially revised from the first draft, which called for support for the strike itself.

The problem rests on the fact that students who choose not to cross picket lines during the strike may be penalised. The decision whether or not to penalise students for missing classes now rests with the individual professor.

"We tried a test case," said Student Society President Bruce Hicks who regretted missing a Tuesday exam during the strike.

At the beginning of the meeting, Arts Representative Peter Dotsikas protested the Program Board's decision to

advertise in the McGill Magazine, a publication which "other than the name, has no connection with the university." He also objected to advertising placed in a publication that solicits money from the Bank of Montreal which Council boycotts.

Vice-President Internal Affairs Lisette Noodelman responded that "the choice of advertising has no bearing on who we support." Noodelman also said the Program Board operates under no restrictions concerning the placement of ads.

Another item discussed was the pre-exam study period. In future years, students may have a week to study or relax before the spring semester mid-term exams, according to Vice-President University Affairs, Steven Matthews. In 1985, Matthews hopes to move the traditional four day April break to

February.

The problems this proposal presents include scheduling classes during Passover to make up for the February break and the possible failure of long-running experiments in science and engineering classes should they be left unattended for a week, said Matthews. The proposal does little to alleviate the study situation for students taking one semester courses.

Hicks also reported on the McGill Advancement Programme, confirming the university's commitment to the construction of an \$11 million athletic facility, the cost of which was originally estimated at \$8 million. Since last year's student referendum, Students' Society has committed itself to raising, through student fees, \$4 million over 15 years towards the fund. The administration has agreed to match Students' Society's contribution.

## Peace conference

by Mark Smith

McGill will host a three-day conference on Peace and Disarmament at the Education Faculty (3700 McTavish) this weekend.

The conference will open tonight at 19h00 with the Mayor of Ottawa Marion Dewar, Federal Liberal MP Warrend Allmand, and author Dmitrios Roussopoulos speaking on peace and politics.

Presentations on Saturday and Sunday include "Technology and the Arms Race," "Canada and the Nuclear Arms Race," "Feminism and Non-Violence: A Workshop for Women," "The Green Party" and "Les Usines d'Armements au Québec".

Organizer Anthony Pare hopes to attract many of the 10,000 Montréalers who par-

ticipated in the peace demonstrations last weekend. Attendance at the conference should reflect growing interest in the issues of disarmament.

"Any human being committing himself to disarmament has a responsibility to gain an understanding of the issues," Pare said.

Pare would like people who have never been involved in the peace movement to attend as well.

"Millions of people are sitting on the fence, opposed in principle to nuclear weapons, but they have unanswered questions. Without an understanding, these uninvolved people have no idea why people in the disarmament movement are willing to go to such extremes as getting arrested in civil disobedience actions."

Anti-nuclear films and videos will be shown continuously on both Saturday and Sunday. Schedules for these and the other weekend's events will be available Friday night. There will be an inter-faith service at 9:30 Sunday morning, followed by more lectures.

The high point of the conference will be the final Sunday afternoon workshop on "Ideas and Actions for the Future."

The conference is completely free and day-care is available.

Sponsors are: Le Comité du 22 Octobre, McGill Study Group for Peace and Disarmament, and McGill Employees for Nuclear Disarmament.

## New McGill Journal to focus on women and arts

by Amy Kaler

Women at McGill will now have a journal of their own.

A group of students have launched a new periodical dealing with the arts as they relate to women. Called "Hejira," from the Aramaic word meaning "a journey to a more pleasant existence," the magazine will be distributed on campus by the first week of December.

Rhona Berenstein, one of Hejira's six organisers, stressed the necessity for a women's creative

journal at McGill. Hejira will be the only women's English-language literary journal in Montréal.

While Hejira does not intend to be an overtly political publication, Berenstein hopes the submissions will reflect all facets of women's life and identity, at McGill and in the larger community.

Organisers Berenstein, Amy Schatz and Naomi Wise plan to complement rather than compete with such existing literary

journals as the Observer.

The organisers hope to reach the widest possible audience, despite a press run of one thousand copies. The journal has no set target audience. "By seeing submissions, we will see where women want to go with it," said Berenstein.

Hejira's intended audience is not exclusively female. "The audience we want to reach is not only women, but men as well," said Wise. "It's important for them to hear what we have to

say."

Hejira is being launched on the one-hundredth anniversary of the admission of women to McGill. Submissions are welcomed from all women at McGill — undergraduates, graduates, postgraduates; full-time or part-time; and faculty.

The deadline for submissions is November 4th. These may be put in Professor Berg's box in the Arts Building Porter's Office. For more information on Hejira, call 844-4687.



# CLASSIFIEDS

Ads may be placed through the Daily, Room B03, Student Union Building, 8am to 2pm. Deadline is 2:00 p.m. two weekdays prior to publication.

McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

## 341 — APTS., ROOMS, HOUSING

Available now for season, 3 bedroom, furnished, fireplace, Lake Memphramagog. \$175 per month. Nov.-April. 352-6847 evenings. 1-819-843-6305 weekends.

Eastern Townships weekend holiday farm house group requires 4 new members for season. Skiing, walking, good food, pleasant company. Beginning skiers welcome. 352-6847 evenings.

ROOMATE WANTED to share 4 1/2 on Bishop St. Wanting studios, neat/clean woman. Excellent location. \$200/mth. Call Jennifer 845-4548.

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SUBLET Spacious & clean 4 1/2 apartment beside Westmount Park. (adjacent downtown). Available January 1 1984. Call

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Aylmer St. Really nice 3 1/2 \$292 from mid-November call 842-1526.

Sunny, clean, close 3 1/2 to sublet. Pool and sauna, 15 seconds from McGill. Phone 286-0421 evenings

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The Ghetto Mover Need something moved? Closed truck, cheaper than trailer rental & NO HASSLE. Call Gary 744-6837.

All local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Available weekends. Call Stéphane, 737-7540.

## 352 — HELP WANTED

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Metropolitan News — 1248 Peel St., corner St. Catherine — Newspapers, Magazines, Fashion Magazines, and Maps from all parts of the world, by Jet every day — needs permanent and temporary help.

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## 361 — ARTICLES FOR SALE

Typewriters: Top brand names, bottom dollar prices, new and used. Ralph, at 747-6513 days. 692-2338 eves. Please mention this ad.

Attention photographers! Canon A-1 for sale with 50 mm and 200 mm FD lenses, power-winder and flash. Asking \$560. Call Shah or leave message 845-4887.

GARAGE SALE — chairs, bedspreads, curtains, household effects, great antique clothes, hallowe'en gear. Saturday 29 Oct. 5534 Hutchison St. (corner St. Viateur) 10-5 pm. Call 279-2416.

Trench coats — new Canadian army — tan \$30.00; used airforce 14.95, genuine navy

wool P-coats \$50.00; German tank tops \$12.00. EXXA 1210 St Denis.

## 363 — TO GIVE AWAY

KITTENS, black & white, 8 weeks old. Litter trained. 843-3240.

## 372 — LOST & FOUND

Lost at Loyola Campus "Condition" Pub, Friday, Oct. 21: grey leather jacket, Nehru-style, belt-strap collar, quilted shoulder stitching and slit pocket; 3 other distinguishing marks. Reward: Mike, 933-6789, 5 to 11.

FOUND: Pair brown leather (Men's?) gloves with wool liners in Stewart Biology Building outside Rm S1/4 Fri Oct 21. Call Steven 286-1049.

Lost Texas Instruments calculator in front of Arts Building Monday October 24. If found please call a very grateful Marten 483-1135 evenings.

FOUND: a blue & red nylon wallet, containing money and cheque. To claim see receptionist at Students' Society main desk, next to Sadie's in the Union Building.

LOST — a brown pencil case with I.D. and medicare. Please return to Suzie 989-9036. The cards at least.

Lost a pair of prescription glasses on Friday night Oct. 14 around Molson Stadium in Aylmer St. vicinity. Metal frame, not in case. If found PLEASE phone Danielle 523-7543.

## 374 — PERSONAL

David — political science student — looking for Tina — sketcher and budding architect. Haven't seen you since you went to Ottawa during Thanksgiving. Meet me next week before 1st class, 8:30 a.m. across street from RVC.

## 385 — NOTICES

HAPPY HOUR! All are invited to the Sigma Chi FRATERNITY which will be holding 2 pledge class happy hour FRIDAY 28 starting at 5 PM. Sigma Chi FRATERNITY 3581 University.

GRADUATE STUDENTS: Is your department represented on PGSS Council? If not, notify Steven Fraser, Secretary PGSS (Thomson House), by November 7 of your representative.

MARGARET RANDALL will speak on the involvement of the Christian youth movement in rebuilding Nicaraguan society. Sunday, Oct. 30, 1:00 pm, Newman Centre, 3484 Peel.

McGILL CURLING — our season starts this Saturday Oct 29 at Thistle Curling Club — 1420 Fort St — at 2:00 pm. New and old enthusiasts welcome! For information call Suzanne 286-0921.

PGSS COUNCIL: Notice is given for meetings to be held on Wednesday November 9 and December 7 at 7:30 pm at Thomson House.



## How much fun can you pack into a VIA train trip?

For a weekend or a day or two, you can pack a lot of fun into a low priced VIA train trip.

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# Women mobilise vs Marcos

by James Putzel

Filipino women are playing an increasingly "decisive role in changing society" in the Pacific archipelago, said Nelia Sancho, a women's rights activist there. A member of the Alliance of Women Against Repression and Exploitation (AWARE), Sancho spoke to 25 people at McGill last week.

She said resistance to the Marcos regime has intensified since opposition leader Benigno Aquino was assassinated last August. Growing poverty and repression has specifically served to mobilize women.

AWARE has demanded

greater participation for women in the country's economy where 70 per cent of the women are presently unemployed.

"Those women who do have a job in industry or commerce are used as cheap labour and suffer the most rabid sexual discrimination," said Sancho.

Women have demanded health services and are involved in organising grass-roots health care where "75 per cent of Filipino children are suffering from malnutrition." Tuberculosis is one of the population's biggest killers.

As well, women are the direct targets of "sex tours" promoted by the Marcos govern-

ment that bring Japanese and Western businessmen flocking to the country. The U.S. military bases have given rise to a flourishing "flesh market and rampant child prostitution."

Sancho said women now head many urban trade unions as well as peasant organisations in the countryside. They face arrest, imprisonment and what is known as "salvaging" — outright murder by the army and police.

She noted, "There are some things which cannot be intellectualized. There are things you have to feel and internalise," and she called on Canadians to actively support her people.

## Thousands protest Socred govt.

VANCOUVER (CUP) — The crowd on Georgia St. in front of the Hotel Vancouver chants, "Sieg Heil."

About a dozen protestors give the fascist salute to the small crowd of Social Credit convention delegates who've curiously wandered to the front of the hotel to watch Operation Solidarity's march.

"This is the type of people we have in Solidarity," says one delegate to another. "They can't see past their socialist minds to be reasonable."

Politics in British Columbia are polarised. And it is polarisation which has pushed those opposed to "repression" to the brink of general strike and promoted a blind furor for "restraint" among Social Credit supporters.

The Social Credit government won a 35 to 22 seat majority over the NDP in May's general election but only won the popular vote 49 to 45 per cent.

A couple of Socred youth stand in the hotel and say the protest against B.C.'s July 7 budget is about to fizzle out.

"They had a rally at the University of Victoria and only 60 people showed up," says youth delegate Alec Maclean. The young Socred past president, Franco Trasolini, a University of B.C. student, calls a similar rally Oct. 13 at UBC a "pitiful failure."

But today, Oct. 15, anywhere from 50,000 to 65,000 people, including students, faculty and support staff, have come downtown in brisk fall weather to demonstrate their anger.

The march is the city's second largest ever. Only April's anti-nuclear demonstration drew more Vancouverites together.

Unlike earlier Solidarity rallies and marches, the protestors frequently yell "fight, fight. General strike," and buttons, banners, and placards call for province-wide action.

Inside the warmth of the hotel, delegates listen to a panel discussion on the "road to recovery." Most are oblivious

to what is going on outside the hotel.

The Socreds believe they have a mandate to lead recovery through the private sector by giving investors lower taxes at the expense of government services.

The day before the Oct. 15 rally, Bennet said he wants his policies enacted across the country.

"The federal government lacks the courage, the commitment and the policies to do what is necessary in these times to lead our country through the recession to a more profitable future by making our country a place where investors will feel more comfortable, a place where employers will employ our people and a country in which people can get jobs in the private sector because of these factors."

Despite a 12 per cent increase in the provincial budget and a deficit of more than \$1 billion, the government is telling business that cutting services

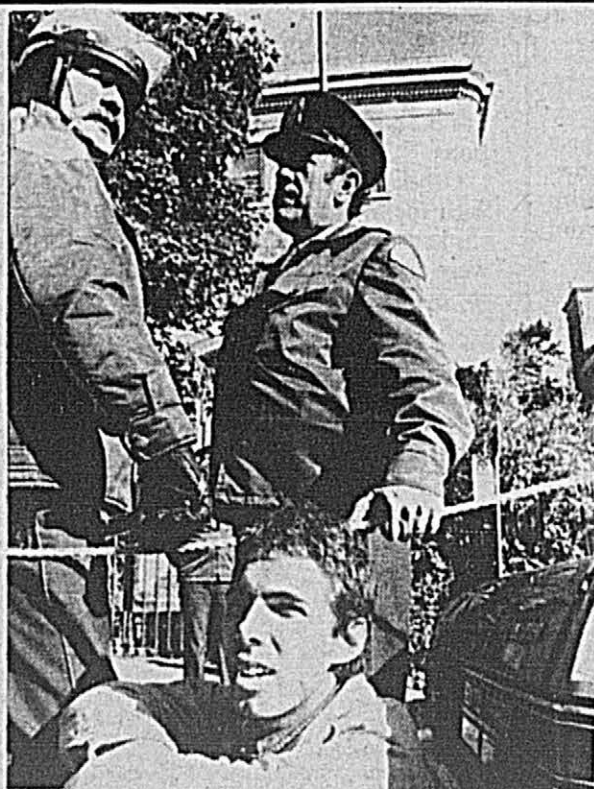
like the human rights branch and centralising fiscal control of education means there won't be tax increases in B.C.

But in the short term, premier Bill Bennett has created the type of business environment he hoped to eliminate.

Since the introduction of the controversial legislation, contract talks have stalled in both the public and private sectors.

In total, about one-third of the provinces' labour force will be in a legal strike position by the end of the month. A recent survey by the Sun newspaper of 512 randomly chosen respondents showed 20 per cent would support a general strike by not working, compared to 46 per cent who would continue.

A general strike would affect the province's education system. Teachers are conducting a strike vote now and with many faculty associations and campus unions part of the solidarity coalitions, institutes would all but close.



Jean Pelletier, a local CEGEP student single-handedly delayed the removal of the Anti-nuclear demonstration in front of the USSR Consulate by joining the protest after all the other demonstrators had been removed and driven away.

daily — Ed Atkinson

## WOMEN'S NOTES

### Law houses pornography conference

A conference on pornography and censorship will be held from 10h00 to 17h00 today in the Moot Court room of McGill's Faculty of Law (the new wing of Chancellor Day Hall). Government representatives, lawyers, and members of the Canadian civil liberties union will debate the censorship issue. Admission is free for McGill students, \$2.00 for anyone else. For information, telephone Dan Bilak at the Law Students' Association (392-5121).



### No debate on abortion

40 people voted overwhelmingly against the resolution that abortion on demand is injurious to women yesterday in an exhibition debate sponsored by the McGill Debating Union.

Speakers for the government, Hilda Hollis and Michael Rankin, argued that easy access to abortion fosters a "Might is Right" philosophy that entrenches the patriarchy and subordinates women. Greer Nicholson and Paula Siepniewicz of the opposition countered that women must have control over their own bodies and destinies. Making abortion a criminal act, they said, would force desperate women into seeking illegal and unsafe means to terminate unwanted pregnancy.

### Feminism and Disarmament

Mary-Anne and Denis Buchowski-Minnon will lead a workshop in English on creating a non-violent nuclear family at the McGill Conference on Peace and Disarmament this weekend. The seminar will be in Room 329 of the Education building from 10h00 to noon on Saturday. Another English-language discussion, to be led by Concordia Professor Jo Vellicott and a member of the Voice of Women, Dorothy Goldin Rosenberg, will focus on feminism and non-violence, also in Room 329 from 13h30 to 16h00. Times for other workshops will be posted at the conference.

### ANEQ women work for autonomy

Over 50 women participated in the ANEQ (Association nationale des étudiants-es du Québec) Women's Forum over the weekend of October 14 to 16. Women active in ANEQ constitute between 10 and 15 per cent of the association's delegates yet represent half of its members.

The Comité-femmes of ANEQ now wants autonomy and the authority to decide ANEQ positions on women's issues. They feel the male dominance of the association diminishes the importance of feminist concerns. Women formed the comité in 1981 to examine the position of women in the movement and analyse student issues from a feminist perspective.

The proposal split women from some CEGEPs and those from the universities. Women from three CEGEPs walked out of the session to oppose the suggestion that only women make decisions on women's issues.

### Margaret Randall lecture at McGill

Margaret Randall, an American who has written extensively on Cuban and Nicaraguan women in revolutionary struggle, will lecture Sunday, October 30, at 13h00 on the Christian youth movement in Nicaragua, at the Newman Centre, 3484 Peel. Donations from those attending will be used to provide Randall with an honorarium.

### Feminist mag seeks subscriptions

The Toronto-based and collectively-run Healthsharing magazine has launched a subscription drive. The four-year-old quarterly covers issues on women's physical, mental, and social health. Past issues have included articles on VDT dangers, toxic shock, and such dangerous pharmaceuticals as DES and birth control pills. Subscriptions cost \$8.00 per year; donations are also welcomed. Write: Women's Health Sharing, P.O. Box 230, Station M, Toronto. M6S 4T3.

Women's Notes were shifted to Friday this week to make space for the Strike Notes Wednesday. The column returns full force in its regular Wednesday spot next week.

Jenny Beeman

Suzy Goldenberg



# Do it with Marines: Swift, dependable..

*Soothing music. Low-pitched, authoritative voice:*

"Are you tired of revolutionary zits in the most embarrassing places? Do people look at you differently because of your insurgence of Marxist blackheads?"

*Woman's voice: "Yes, I've been feeling insecure. Threatened. A lack of pride and self-esteem...Sigh."*

*Music builds as voice returns, strong, clear, and fatherly: "Worry no more. That old-fashioned remedy is back in a new package. Yes, it's the US Marines. Try our Marines. Can be applied anywhere."*

The government of Grenada was popped as if it were a pimple Tuesday morning when 2,000 US Marines invaded the tiny Caribbean island. The invasion of Grenada symbolises the next stage in the Cold War: a US initiative to clear up political liabilities which mars its dominance over the Western Hemisphere. With swift brutality, it is showing its ability to do what must be done, before anybody can oppose, in a way that can make Americans proud.

On almost every count, US President Ronald Reagan's explanations for the assault are feeble. The unanimously critical international reaction is proof. It is difficult to believe the half-built Grenada International Airport, under construction with Cuban and Canadian assistance, is a major threat to US interests in the region. Reagan's claim that the 1000 American medical students in Grenada were endangered by conditions of war in the country and wanted quick exit, only came true when the U.S. Marines swept in. In addition, the White House acknowledged yesterday that Grenada's government offered, two days before the invasion, to help the US get its students out, but they declined.

Likewise the vacuum of "order and democracy" Reagan saw in the little island nation has not been filled by helicopter attacks and street warfare. At press time, Grenada's people are still fighting the Marines.

Grenada is microscopic on the world map. Its 110,000 citizens overthrew US and British puppet Eric Gairy in a popular revolution led by Maurice Bishop in 1979. The country has remained in the British Commonwealth and even sports the Queen's face on its money. Bishop had improved living conditions and the economy of the island.

Last week an unpopular far-left faction assassinated Bishop while he stood in a crowd of 10,000 of his supporters. It was a move condemned even by Cuba. McGill Professor of Economics Kari Levitt, who spent the summer in Grenada, said she was sure that had they been left alone, the Grenadian people would have re-established popular government.

The Grenadian Revolution took place the same year Nicaraguans overthrew the US-supported dictatorship of Anastasio Somoza. The US feels threatened by both revolutions. First, they do not like these countries taking a path independent of the US model of freedom and prosperity. Second, they do not want other countries in the sphere to follow the same route. Revolution is an infection which can fester and resurface in other countries.

Nicaragua appears to be the next treated with the U.S.'s newest formula: "A Politically Unblemished Face for the Western Hemisphere."

It's been a long time since the US had the chance to send the boys in for a Hollywood-style flag-raising and assert U.S. spheres of influence in the now-complicated Cold War contest. The US is telling the world that it is fed up with the adolescent frenzies of Marxist regimes and it's about time somebody did something about it.

It is as former US Secretary of State Henry Kissinger said when the CIA toppled Allende's government in Chile in 1973:

"I'm not going to stand around and watch a country go communist because of the irresponsibility of its own people."

The US State Department would seem to be the world's antiseptic cleanser, cleaning off the leftist rot that clogs the system, but using a chemical method that nobody else seems to appreciate.

And like the commercial, everything seems to fall into place just in time to sell the product. Last week in Beirut, Marines were slaughtered in their sleep and international sympathy favoured the US. There had been tension between Grenada and the US since Maurice Bishop came to power, and last week's coup offered a golden opportunity.

American imperialism with improved law and order formula. It works. Look for it in the new democracy box.

Demonstrate against the US invasion of Grenada Saturday at 1:00 in Philip's Square.



## HYDE PARK

The Women's Union (WU) exists on campus to serve the interests of women, but the majority of female students at McGill are not taking part in the many activities and discussion groups that go on during the year. There may be many reasons for this lack of interest — reasons apart from the difficulties of fitting one more activity into an already panic-producing timetable. However, two reasons are commonly voiced. Some women on campus find the WU "too radical," a charge that is curious since so many others suggest the WU is rehashing old feminist arguments and is, therefore, not offering anything new to women in the 1980's.

It is difficult to meet charges that are coming from such diverse directions. But those who are critical of the WU should remember that it is a collective and that all women on campus are welcome to shape the WU in the direction they think best meets the needs of women.

At present, the WU holds a weekly general meeting during which a topic that is hopefully of general interest is discussed. If these meetings are not creating much interest, again it should be emphasized that more input from those who are critical of the WU is encouraged. The co-ordinating committee of the WU is simply that: a body that co-ordinates activities. It is not a body that has the power to dictate ideological positions.

Other groups and activities connected with the WU were originally started by students who felt special interest groups were necessary to meet needs not catered to on a regular basis by the general

meeting. The Birth Control Co-op, the Caucus on Lesbianism, Bluestockings (a literary group), and more recently a Family Support Group, Hejira (a literary journal), and Wuwu-Music (a feminist radio show) began as a result of one or two students feeling that more attention should be paid to certain subjects concerning women. The radio show, for example, was started this year by a group of women who saw a need for the existence of an alternative women's music show that would also provide a forum for women's issues. Through this show, the Feminist Radio Collective has gained a lot of experience in media production. Many other possible special interest groups can be formed. For example, a rape support group, a feminist-consciousness group, or a support group for women who have had an abortion. The possibilities are unlimited.

Women students make up half the McGill student population. Yet the number of women involved in administration does not reflect this percentage. The WU exists to provide a space where women students can get together and discuss matters that involve women in a male-dominated university and world. The WU is located in room 423 of the Union building, where a drop-in centre and counselling service are available and a lending library of books on women's issues is open to all students and faculty — both female and male.

The Women's Union is the group on campus that represents the interests of women. Come up and get involved.

**The Co-ordinating Committee  
of the Women's Union**

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## SPORTS

## Canadian disc-tinction

by Edgar Wedig

"McGill Ultimate," Canada's first and only official team-Frisbee club, enjoyed its initiation into international competition this past weekend. This self-proclaimed Canadian National Disc Team placed impressively in sectional play of the 1983 Crown Royal Ultimate Championships.

While only seven members of the McGill Ultimate men's disc club were able to make the six-hour trip to the University of Massachusetts in Amherst, the Canadian team succeeded in positioning itself in the top eight of the thirteen Ultimate teams in the section from Vermont, Massachusetts, Connecticut and Canada.

The top eight advance to the next (intersectional) level of competition.

With a record of three wins and three losses, McGill Ultimate's "special seven" deserve to be proud. They managed to survive the first round of competition without substitutes against all odds. Unfortunately, injuries will prevent the same squad from returning to U. Mass. for the second series of games this weekend.

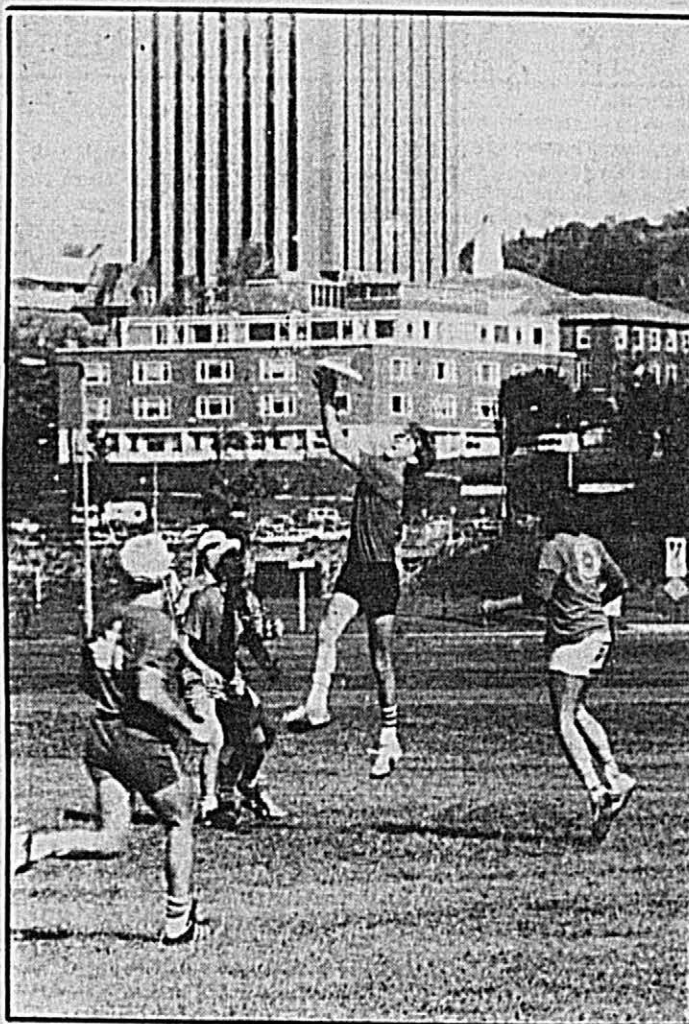
Ultimate Disc is a non-contact sport, played with seven on a side, without a referee. Players call their own fouls, completions, lines and goals, according to yet unwritten rules which allow the disc to be thrown from player to player until it is caught in the end zone.

Similar to basketball or soccer, but without the dribbling, Ultimate is a fast-paced, demanding sport which is less than ten years old. Now ad-

ministered by the Ultimate Players' Association in the States, teams compete for the American championship through sectional, regional and national disc meets.

This year's sponsor, Seagram's of New York, provides the playing equipment (Frisbee) and publicity for all levels of the 1983 Ultimate tournament.

"McGill Ultimate" is a student club at McGill University. Organized by Paul Stern, it has accumulated almost four dozen members. The special "Disc"-tinction of playing on our own "Canadian National Disc Team" belongs, however, only to the seven McGillians who made disc history last weekend. They know who they are. And now, so do the Americans.



daily — Edgar Wedig

## McGill fencing squad touches special victory

by Kate Sinclair

Last Sunday, the McGill Fencing Team won first place in men's and women's foil and sabre, a feat never accomplished before in the history of the ASUQ (Association Sportive Universitaire du Québec) fencing league.

These victories took place at Université de Montréal in the first ASUQ competition of the season. The team has three more matches this year plus two invitationals: at Laval on November 5-6 and at McGill in February.

While the team has steadily

improved in the ASUQ conference set up two years ago, never before has it dominated a competition so thoroughly. This reflects the hard work of the team members, executives, and coaches. But for this first competition of the year, much credit should go to the new coach Alan Dunkley. He whipped the talents of the team members into shape in record time. The team has been successful because all members have been winning the better part of their bouts.

The sabre fencers were Mike Carey, Duncan Day, James

Turner, and Lesly Wade. The women foilers were Sabre Anderson, Susanne Gagnon, Marta Morgan, and Genieve Tanguay. Both teams scored decisive victories.

The men's foil event was a close race. McGill's team of Don Cheslock, Eugene Con-

stantin, William Fok, James McCullough, and Robbie Sinclair won more bouts than UQAM, their closest competitor, but tied them for first in teams beaten.

Fencers with various levels of experience are welcome to join the Fencing Club (Tuesdays and

Thursdays, 8:30 p.m., fencing studio). This is the first step in joining competitive fencing, as all team members are in the club.

This promises to be a super season for the McGill fencing club, and I'm looking forward to bringing you the results.

## Countryers win championship

by Heather Peniuk

For the third straight year, the McGill women's cross-country team has won the Québec University Provincial Championships, held at Sherbrooke University this past week-end (Oct. 22nd). The McGill women set a blistering pace to win over four other Québec universities while the men's team placed a close second to Laval University.

Running over a muddy, churned up 6 kilometre course that looked and smelled suspiciously like cow manure in certain places, Nathalie Delombaerde and Karen Gordon, both

from McGill, placed 1st and 2nd with times of 23:19 and 23:58 respectively. They were followed by Sandra Maki (5th), Ingeborg Saksen (6th), Tania Costanzo (8th), Heather Peniuk (10th), and Lorraine McCormack (12th).

These top seven McGill runners will be competing for Québec in the Canadian University Championships at Sudbury on November 5th, 1983.

McGill's top three men over a 9 kilometre course were Gordon Neysmith (3rd) with a time of 30:44, Mark Smith (10th) in 31:46 and Dave McGruer (11th) in 31:54.



DAILY/HEATHER PENIUK

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Friday  
October 28



## LETTERS

## To the Daily:

Where are your reflexes? I was offended and upset when I opened up my *Daily* only to find a really disgustingly sexist, violent advertisement for the James Bond film. The whole idea of advertising James Bond films — sexist, racist, violent and militaristic as they are — is questionable. But to have printed that ad was intolerable.

In case anyone doesn't remember it, or doesn't understand why the ad was dangerous, let me mention just a point or two. We see the large smirking head of J. B. rising up into the middle of the ad. On either side of him is a porn-consumer's dream, one blond and one brunette (of course), hair blowing in the wind, perfect body bursting out of her very scant clothing. They are both in standard poses. And in between our hero and his girls, there are two guns, two-thirds the size of the figures of the women.

I don't think we need to refer to Freud to know that the relative proportions of the figures and their positions (guns between the man and the women) only reinforce the violent power relation which women suffer under at every moment. Ask a rape victim or a beaten wife how she feels about it — or ask a woman who is being paid less than her colleagues (male).

For the *Daily* to have run the ad was for the *Daily* to reinforce all those kinds of violence. James Bond may hold the gun, but the *Daily* gave it a community of targets. And I don't like being a target. As the Violent Femmes sing, "Don't shoot, shoot, shoot that thing at me."

Elise Moser

## To the Daily:

In the *McGill Daily* of Thursday, October 6, 1983 an article entitled "Security no joke" contains an error of fact attributed to myself. The article stated "Security is not the major problem at university." This in no way coincides with any comment I made at the meeting at which the *Daily* was present.

S. J. Noumoff  
Associate Professor

## Cut Crowd Cutting

## To the Daily:

On page 4 of October 17th's *Daily*, you published one of Henry Moore's drawings, albeit in a horribly chopped-up state. While Moore's "Crowd looking at tied-up object" was considered by your art editor worthy of being included on the *Daily*'s editorial page, a full two-thirds of the drawing was considered extraneous, and cut out.

In fact, this drawing is a unique example of Moore's off-surfacing surrealism. The scene is an expansive barren landscape, littered with idiosyncratic Moore forms. A crowd, virtually absent in the *Daily*'s desecration, is looking up at the tied up object, silent, respectful?...afraid?

Henry Moore is considered by many the greatest living sculptor; his drawings merit similar praise. If the *Daily* wants to exhibit unique examples of modern art on its pages, it should do so, but in unadulterated form and with the artist properly credited.

Arno Lowi  
U3

## To the Daily:

A quick glance at the Counselling Service staff list in the guide to student services will convince both you and your reporter, Douglas Hagerman, that I am a good sight away from being "Director." Indeed — 'tis hubris!

I feel sure that my colleagues would appreciate your correcting this misinformation in a small "erratum."

Emy Benjamin  
Counsellor &  
Library Coordinator

## To the Daily:

As a graduating student, I was sent a letter by the organizers of Old McGill '84, the McGill yearbook. This letter stated that, in order to get a black & white picture of myself into the yearbook, I would have to go to Van Dyck Studios and shell out \$15.95. For my money, I would get four 4-by-5 proofs to choose from, and a 5-by-7 enlargement of my favourite one.

In addition, I would have to shell out an extra \$12.00 to get a copy of the yearbook. This comes to a total of \$27.95.

That's expensive. What really annoys me, however, is that the excessive price is avoidable. The bulk of the cost does not come from purchasing the yearbook itself, which is reasonably priced at \$12.00 if it is bought early. It is the photographing session which is the culprit. All I want is to get a small black & white photo of myself in the yearbook. I don't want all those fancy colour portraits, and I resent the fact that I would have to purchase them in order to get what I really want. The small black & white photo would probably cost less than one dollar to make, keeping my total expenditure down to less than \$13.00.

Whoever wants to see my mug will have to wait till it gets in the newspaper after I've won the Nobel Prize. I will not spend \$27.95 for an unnecessarily expensive yearbook.

Jeffrey Beer  
Economics U3

## To the Daily:

I was shocked but not surprised to read in the *Daily* (October 26) Vice Principal Freedman's views on students' rights during a legal strike at McGill.

McGill's administrators are running this university as their personal fiefdom. The Principal (despite his professed claims to legalism) has allowed his minions to slowly push us back to the Middle Ages. The charade of collegiality gives us, the students and the staff of this university, little protection against abuse of power by the mandarins who run our intellectual life.

The rationale behind Dr. Freedman's verdict that students could be punished for their absence from classes or exams during a legal strike came from the usual source: "there is nothing written in the university rules guaranteeing students' rights during a legal strike." This has been the usual ploy used by the administration when faced with a difficult situation. Would the Principal or any of his

several minions explain why the university regulations are so lousy and imprecise that they allow such abuses of power by the wielders of power in this university? Many regulations if challenged in any Canadian court can be easily thrown out as illegal and unjust. Sure, our masters then invoke the concept of internal autonomy.

It is high time the Principal make a declaration that this university works not at the personal caprices of mandarins but under the rule of law. These zealots who, having tasted power, run amok secure in the belief that vagueness will protect their administrative excesses.

Adriana Feldman  
U3 Arts

## To the Daily:

On October 26th, Winnipeg and other Manitoba municipalities will be holding a referendum on French linguistic rights in Manitoba. The Progressive-Conservative opposition, headed by Mr. Stirling Lyon, has been stirring anti-French racism among certain sections of the English-Canadian and ethnic population of the province. They have vowed to prevent Manitoba's NDP government from granting Franco-Manitobans the rights; to be tried in French, to have English provincial laws translated into French, and to be served in French in government services.

These very mild reforms aim to partly redress past injustices done to Franco-Manitobans, whom a provincial law of 1890 deprived of the right to schooling and government services in French. This unjust law was fortunately declared illegal in 1979 by the Supreme Court of Canada. The NDP is simply fulfilling a previous electoral promise to the Franco-Manitobans. Yet a referendum is being called by people who hope that a vote of disapproval of the reforms can be used as a means of pressuring the government into abandoning them. The question being asked is so vague that it is asserted that 50% of the voters do not understand it. The virulent hate campaign launched by its proponents will not make it clearer. These demagogues hope to use this ploy to make the NDP government unpopular. Even if it means continuing an almost century-old injustice.

So please write to the provincial government and urge it not to give in to this farcical referendum if it condemns the reforms. If the government holds to its position for maybe a year, the rest of the Manitoba population will eventually come to its senses, and accept the reforms.

Write to the Honorable Howard R. Pawley, Premier's office, 204 Legislative Building, Winnipeg, Manitoba, R3C 0V8.

Edward Lopes  
MA History

## Passing the Buck

## To the Daily:

Surprised! I was, when I read last Thursday's (October 13) issue commenting on the report to Council by Mr. Gagnon on his delayed involvement in the University financial cutback situation at McGill.

The Students' Society VP External Affairs claims the delay is due to the lack of response from the Heads of the faculty societies. Well, was I shocked! I, or any other at the Post Graduate Student Society, have never received any letter from Mr. Gagnon about this issue.

I hope that in the future when Mr. Gagnon is planning to pass the buck to others, he does so when he himself does his homework.

Finally, I would like to take this opportunity to mention the Post Graduate Student Society is already working on the cutbacks issue through its VP University Affairs, Derek Hardy.

Pierre Bedard  
Ph D III, President,  
Post Graduate Student Society

## To the Daily:

One of the things I love about university is the freedom of expression. It is truly a unique environment, where people of all persuasions can pursue their interests, no matter what they are. But the really remarkable thing is the respect and empathy which are demonstrated between groups with differing objectives.

Take last week for example. In the Union building, one group was set up to protest human rights violations in the Soviet Union, and had organized a hunger

strike. And there, not three meters away, was a group having a bake sale to raise money for a Karate club. It was a moving picture. The fact that these two groups could happily go about their business should be a lesson to us all. Bliss truly is ignorance.

M. Paul

## Pennies for the Paupers

## To the Daily:

As the Ecclesiast wrote, there is a time to keep silence, and a time to speak. Now that we know how the \$61 million of the McGill Advancement Program (sic) is going to be spent, speech seems to be in order.

I don't know if every student has read Wednesday's *Reporter*, but certainly every student, particularly in Arts, ought to. It makes for illuminating reading. Two-thirds of the money is going towards objects: buildings, computers, scientific equipment, books, etc. One-third (crudely) towards people: new staff, fellowships, and "R & D." And as far as I can see the bulk of the money will flow to the professional faculties. Certainly, Arts is going to touch precious little of it.

Well, nobody will quarrel with spending money on books or scientific equipment. But \$3 million on books for Arts isn't going very far in today's world. And when compared with \$7 million for computers alone (i.e., expensive complicated typewriters)... Nor will anybody quarrel with spending money on new teachers. But new endowed chairs? Chairs are expensive goods, and that means luxury goods. What we need in McGill is fewer expensive teachers and many more young, active, energetic, and CHEAP ones: Assistant Professors and Teaching Assistants, etc. Besides, there is no sign that Arts is going to benefit from the importing of these eminent highly-paid stars (Whom are they supposed to impress, anyway? Governmental funding agencies, perhaps).

Perhaps, too, nobody will quarrel with the need for adequate buildings to learn, study, and teach in. It isn't our fault that during the last 20 years McGill has given us a set of uniquely badly designed, ugly, and counter-functional buildings, Leacock and Bronfman pre-eminently disastrous among them. But we (in Arts, at least) can do our work even where the lighting, heating, and air-conditioning are poor, where the floors and walls are dirty and the windows unwashed. We don't need renovations. We need more teachers, more assistants, more books, and "we" means the students even more than the present faculty.

But it seems clear that the present Administration doesn't care enough about the Arts Faculty, that is, about what we are trying to study, learn, and teach. Neither, of course, do today's governments — hand-in-hand as they are with big business, hard expensive science and engineering and law. Art Professors can't impress by needing big fat research grants, still less contracts.

All we do is think. We read a bit, write a bit, talk a bit, and we do our best to get our students to think more about the issues that can't be solved and won't go away by the application of money in quantities. The obvious fact that what goes on in the Arts disciplines is simultaneously the most useful, the most continuously relevant, and the most universal of all human activities is invisible to the contemporary fashion.

But why need the Administrators of a big University like ours also be blind to it? And what will the consequences for the quality of what happens in this University be, if they continue to be blind to it? And who tests the Administrators for their competence, breadth of understanding, depth of insight, or success? And who, in the University community, had a part in selecting this monstrous and harmful list of priorities that we are now faced with? And what should be done about this absurdity?

Jeremy Walker  
Associate Professor

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PRIZES  
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\* \* \*

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MALE FEMALE  
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